High Lights and Shadows on News of Motion Pictures

Film Market for Stories Fall- No Star Can Raise a Poor Play ing-Fairbanks Fancies 'The Bad Man.'

By FRANK VREELAND.

solely to see that spoken play "The Bad Man," which Douglas young actress feels sure that the Bard had the right idea.

Miss McManamy Says the Play's the Whole Thing

to Success, Actress

OUGLAS FAIRBANKS and his Louis Mann in "Nature's Nobleman" at girl bride, Mary Pickford, the Forty-Eighth Street Theater, is in girl bride, Mary Pickford.

hopped off to Boston last substantial agreement with Shakespeare that the play's the thing. This sprightly

"It can be seen clearly in the fact," the screen and probably hoped to "It can be seen clearly in the fact, down in a characteristic rush. That she said in her dressing room the other threw an interesting sidelight on day, "that no star can raise a poor play he fact that film producers are no to success by his own strength of pertheir private stock for stage vehicles.

A year ago a film entrepreneur seemed to think he was treating himself shabbily unless he forced a theal manager to accept \$100,000 for good, while the stars themselves have

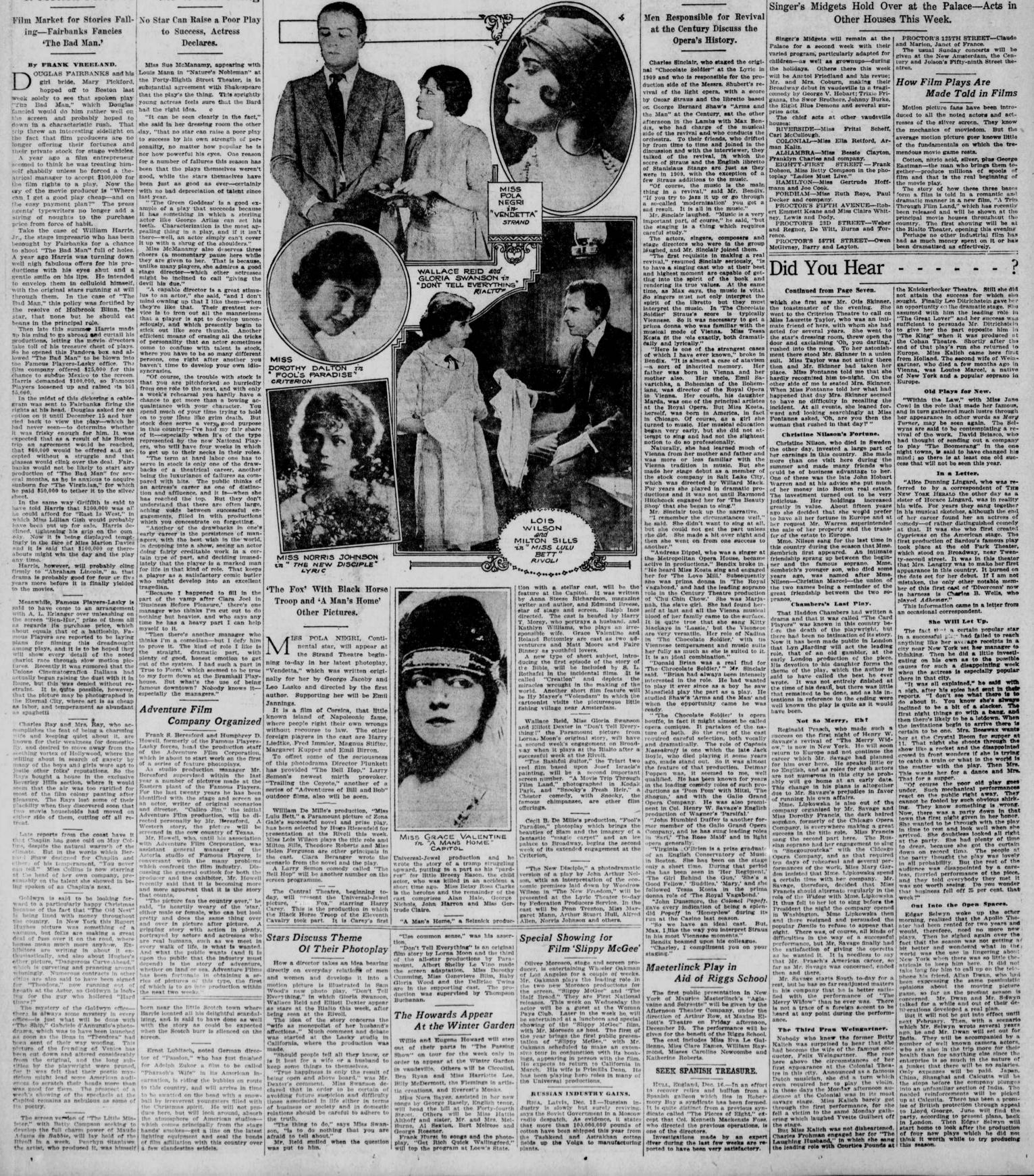
been that the plays themselves weren't solf shabbilly unless he forced a theatrical manager to accept \$100,000 for the film rights to a play. Now the cary of the movie producer is "Where can I get a good play cheap—and on the easy payment plan?" The press agents' typewriters no longer add a string of noughts to the purchase price from force of habit.

Take the case of William Harris, Jr., the stage impresario who has been hesought by Fairbanks for a chance to shoot "The Bad Man" full of holes. A year ago Harris was turning down well nigh fabulous offers for his productions with his eyes shut and a gentle smile on his lips. He intended to envelop them in celluloid himself, with the original stars running at will through them. In the case of "The Bad Man," this policy was fortified by the resolve of Holbrook Blinn, the star, that none but he should eat beans in the principal role.

Then late this summer Harris made the his mind to go abroad and curtail his productions, letting the movie directors take toll of his treasure chest of plays. So he opened this Pandera box and allowed "The Bad Man" to be blown into the Famous Players-Lasky office. The film company offered \$25,000 for this chance to subdue Mexico to the exceen. Harris demanded \$100,000, so Famous Players loosened up and raised its bid \$5,000.

In the midst of this dickering a cable-ram was sent to Fairbanks firing the crown of the next, and with only a chance to get more than a bowing achance to get more than a bowing a

'Vendetta' With Miss Pola Negri, Film of Corsica, and 'Miss Lulu Bett' Screened



Defying Age, Is No Older Than in 1909

Men Responsible for Revival at the Century Discuss the Opera's History.

Charles Sinclair, who staged the original "Chocolate Soldier" at the Lyric in 1809 and who is responsible for the production side of the Messrs. Shubert's revival of the light opera, with a score by Oscar Straus and the libretto based on George Bernard Shaw's "Arms and the Eight Blue Demons and several surprise acts." the Man" at the Century, sat the other afternoon in the Lambs with Max Bendix, who had charge of the musical side of the revival and who conducts the orchestra. To their friends, who drifted by from time to time and joined in the discussion and with the interviewer, they talked of the revival, in which the score of Straus and the English libretto of Stanislaus Stange are just as they were in 1909, with the exception of a few Straus additions to the music.

"Of course, the music is the main thing in a revival," said Mr. Bendix. "If you try to Jazz it up or go through a so-called 'modernization' you get a sad result. It is all in the music."

Mr. Sinciair laughed. "Music is a very important part, of course," he said, "but the staging is a thing which requires careful study."

The actors, singers, composers and stare directors who were in the groun

'Chocolate Soldier,' Holiday Programs at the Vaudeville Houses

Singer's Midgets Hold Over at the Palace-Acts in Other Houses This Week.

Singer's Midgets will remain at the | PROCTOR'S 125TH STREET-Claude and Marion, Janet of France.

The usual Sunday concerts will be given at the New Amsterdam, the Century and Jolson's Fifty-ninth Street theatres. Palace for a second week with their varied program, particularly adapted for children-as well as grownups-during al "Chocolate Soldier" at the Lyric in the holidays. Others there this week How Film Plays Are

> prise acts.
>
> The chief acts at other vaudeville houses:
> RIVERSIDE—Miss Fritzi Scheff,
> Carl McCullough.
> COLONIAL—Miss Ella Retford, Araverage motion picture goer knows little

COLONIAL—Miss Ella Retford, Arman Kaliz.

ALHAMBRA—Miss Bessie Clayton, Franklyn Charles and company.

EIGHTY-FIRST STREET—Frank Dobson, Miss Betty Compson in the photoplay "Ladles Must Live."

HAMILTON—Miss Gertrude Hoffmann and Joe Cook.

FORDHAM—Miss Ruth Roye, Paul Decker and company.

Decker and company.
PROCTOR'S FIFTH AVENUE—Robert Emmett Keane and Miss Claire Whitney, Lewis and Dody, PROCTOR'S 23D STREET-Weber

Cotton, nitric acid, silver, plus George Eastman—the man who brings them to-gether—produce millions of spools of film and that is the real beginning of

Made Told in Films

Motion picture fans have been intro

duced to all the noted actors and act-

resses of the silver screen. They know

of the fundamentals on which the tre-

mendous movie game rests.

film and that is the real beginning of the movie play.

The story of how these three bases form a film is told in a romantic and dramatic manner in a new film, "A Trin Through Film Land," which has recently been released and will be shown at the principal movie houses throughout the country. The first showing will be at the Rialto Theater, opening this evening Perhaps no other industrial film has had as much money spent on it or has been dramatized as effectively.